

FOREWORD

THE group of seven artists whose pictures are here exhibited have for several years held a like vision concerning Art in Canada. They are all imbued with the idea that an Art must grow and flower in the land before the country will be a real home for its people.

¶ That this Art will differ from the Art of the past, and from the present day Art, of any people; superseding nothing, only adding to what has been done. Also it seems inevitable when something vital and distinctive arises it will be met—

- (1) by ridicule, abuse or indifference.
- (2) The so-called Art lovers, having a deeply rooted idea that Art is a matter of picture buying through the medium of the auctioneer or dealer, will refuse to recognize anything that does not come up to the commercialized, imported standard of the picture-sale room.

They prefer to enrich the salesman than accept the productions by artists native to the land, whose work is more distinctive, original and vital, and of greater value to the country.

- (3) The more sophisticated will meet it with: "If you have no traditions, no background, no Art is possible." How then do traditions arise? Or they will say that anything

produced will shortly be seded—which is to say, never will be worse. They will say anything that is patting their own back Art and country.

Finally: A very small number of individuals, realizing that a country depends upon Words, its Deeds, and in this regard that Art is an essential existence they will we any form of Art expression that interprets the spirit of

¶ The artists here represented are not of being the only ones to do significant work. But they do hold that their work is significant to the country. That A. E. Russell, the Irish writer, can ever hope to rise beyond "where there is not unbounded in its humanity can do." And if they do not believe they can equal the stature of any humanity who in this world, then they had better become servants to some such.

¶ A word as you view the pictures invite adverse criticism. The greatest evil they have to contend with is that they would ask you—do you contain only what you already know? They argue, that you should look at pictures that show you what you see for yourselves.

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**CATALOGUE
EXHIBITION
OF PAINTINGS**
MAY 7th--MAY 27th

19.0

PRICE: 10 CENTS

**ART MUSEUM
OF TORONTO**

CATALOGUE

FRANK CARMICHAEL

1. Spring	\$350
2. Autumn Sunlight	350
3. November	450
4. An Autumn Landscape	450
5, 6. Sketches	each 50
7-14. Sketches	each 35

L. N. HARRIS

15. Portrait	
16. Portrait	
17. Portrait	
18. Portrait	
19. Waterfall	\$1,000
20. Shacks	1,000
21. Wet Day	500
22. In the Ward	400
23. Saturday Morning	400
24. Falling Snow	500
25. Decorative Landscape	600
26-29. Sketches	not for sale

A. Y. JACKSON

30. The Northland	\$800
31. Night—Georgian Bay	200
32. A Summer Cottage	200
33. Storm—Georgian Bay	200
34. A Nova Scotia Village	250
35. A Fishing Village	250
36. Three Rock Falls	250
37. A Storm in March	300
38. The Freddy Channel	200
39. Cagnaschene Lake	250
40. Spring in Lievin	300
41-47. Sketches	not for sale

FRANK H. JOHNSTON

48. Canyon Algoma	\$ 50
49. Reflections—Agawa Canyon	75
50. Froth Pattern. Below Rapids	100

FRANK H. JOHNSTON

51. Near Beaver Meadow
52. Woodland Tapestry
53. Rapids on the Agawa
54. Falling Leaves
55. Autumn Impression
56. Beaver Meadow
57. Fallen Tree
58. Wild Cherry and Live Fore
59. Algoma
60. Bald Rock—Algoma
61. Autumn—Algoma
62. Spruce Tangle—Algoma
63. Edge of the Forest
64. Fire Swept—Algoma
65. Beaver Haunts—Algoma

ARTHUR L.

66. The River Drivers
67. Logging
68. Halifax Harbor
69. Spring in Nova Scotia
70. Springtime on the Farm
71. Winter
72. The Valley
73. Camouflage
74. The River
75-81. Sketches

J. E. H. MAC

82. The Tangled Garden
83. Pumpkins and Pump
84. A Laurentian Village
85. The Wild River
86. The Little Fall
87. A Beaver Dam
88. October Afternoon—Lauren
89. Blossom Time
90. Pine Boughs
91. Wind Clouds
92-96. Sketches—Lake Simcoe
97. Sketch—Algoma
98-101. Sketches

JOHNSTON—(Continued)

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Algoma		750

ARTHUR LISMER

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e Farm		300
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	each	125
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H. MACDONALD

arden		not for sale
ump		\$150
lage		250
		not for sale
		250
		250
on—Laurentians		250
		not for sale
		100
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ke Simcoe	each	25
		25
		not for sale

F. HORSMAN VARLEY**102. Portrait of Mr. Vincent Massey.**

Loaned by Mr. Massey and by courtesy of the Wardens and Stewards of Hart House.

103. Portrait of Miss Winifred Head**104. Portrait of J. E. H. MacDonald, A.R.C.A.****105. Character Sketch—Prof. Barker Fairley.****106. The Sunken Road—August 1918.****107. The Old Barn**

\$300

108. Farm—South Camp, Seaford, Eng.

150

109-114. Sketches**R. S. HEWTON****115. The Barnyard**

\$200

116. The White Cottage

200

117. Pont Neuf—Paris

200

R. PILOT**118. Noonday, Ste. Eustache**

\$40

119. The Yellow Tree

40

ALBERT ROBINSON**120. Returning to Boucherville**

\$500

121. Drawing Ice

500

Frank Carmichael

Lawren Harris

A. Y. Jackson

Arthur Lismer

J. E. H. MacDonald

F. Horsman Varley

Studio Building

Severn Street - - - Toronto, Ontario

Frank H. Johnston

95 Kewatin Ave.

Toronto

Some of the pictures of this group may be hired, preferably by clubs and educational institutions. For further particulars apply J. E. H. MacDonald, 15 Severn St., Toronto.

INVITED EXHIBITORS

R. S. Hewton
Montreal

R. Pilot
Montreal

Albert Robinson
Montreal